

The SL Arts and Life Magazine

reZ

S E P T E M B E R

2 0 1 1

Elin Egoyan
HARMONY
and
BALANCE

A Woman's Self **Image**

Art in the **SL** Motel

Grail Arnica:**POETRY**

more...





E d i t o r ' s N o t e

Welcome to r e z

Deningun Parte:Editor

Dear Readers,

You are holding the inaugural issue of rez. Hereafter, rez will appear on the 15th of every month. This month, Jullianna Juliesse brings you a portrait of artist Elin Egoyan. Also on the subject of art, Rodolpho Teardrop explores the difference between Art and pretty images, which abound in Second Life, and Cat Boccaccio poses her fourteen leading questions to illustrator and designer RAG Randt.

Second Life offers more than art though. We have the chance to literally be and do anything we want. And so, Second Life may have a profound influence on how we perceive ourselves and lead our lives away from the keyboard. Here, Carey deCuir takes stock of what effects Second Life has on the lives and self-image of women.

The perceived stagnation of Second life is a topic that is often discussed inworld and in many blogs. These discussions tend to be heated and to show a deep anxiety over the very survival of Second Life. My experiences over the summer led me to examine the effects of the way Second life is governed on its vitality and growth. My musings are the first installment of my irregular column "Plan B."

Finally, we bring you a long and intriguing poem on music, love, and loving musicians by Grail Arnica. Enjoy!

Deningun Parte

A tropical beach scene with palm trees, a sunset sky, and the ocean. The sky is a mix of purple, pink, and blue, with the sun low on the horizon. The ocean is a calm blue-grey. In the foreground, there's a sandy beach. Several palm trees are visible, with their fronds reaching up towards the sky. One palm tree trunk is prominent on the right side of the frame.

Cat's Beach Gallery

Sensual Second Life art that you
haven't seen before.

Ever.

Presented by Cat Boccaccio

<http://slurl.com/secondlife/Zebrine%20Island/94/30/22>

HARMONY AND BALANCE:

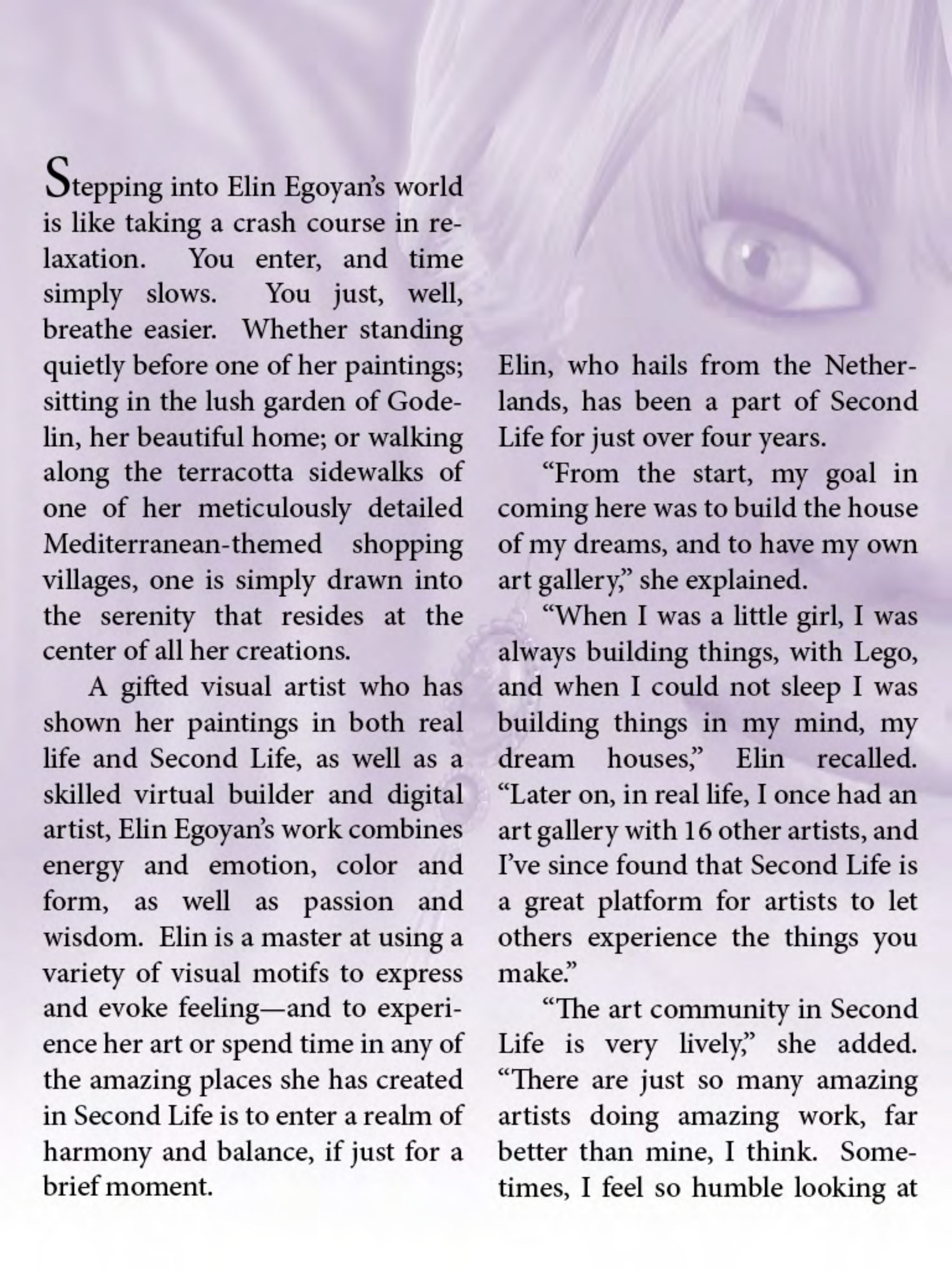


BY JULLIANNA JULIESSE

THE WORK OF ELIN EGOPYAN



Contrasts of Life - Elin Egopyan



Stepping into Elin Egoyan's world is like taking a crash course in relaxation. You enter, and time simply slows. You just, well, breathe easier. Whether standing quietly before one of her paintings; sitting in the lush garden of Godelin, her beautiful home; or walking along the terracotta sidewalks of one of her meticulously detailed Mediterranean-themed shopping villages, one is simply drawn into the serenity that resides at the center of all her creations.

A gifted visual artist who has shown her paintings in both real life and Second Life, as well as a skilled virtual builder and digital artist, Elin Egoyan's work combines energy and emotion, color and form, as well as passion and wisdom. Elin is a master at using a variety of visual motifs to express and evoke feeling—and to experience her art or spend time in any of the amazing places she has created in Second Life is to enter a realm of harmony and balance, if just for a brief moment.

Elin, who hails from the Netherlands, has been a part of Second Life for just over four years.

“From the start, my goal in coming here was to build the house of my dreams, and to have my own art gallery,” she explained.

“When I was a little girl, I was always building things, with Lego, and when I could not sleep I was building things in my mind, my dream houses,” Elin recalled. “Later on, in real life, I once had an art gallery with 16 other artists, and I’ve since found that Second Life is a great platform for artists to let others experience the things you make.”

“The art community in Second Life is very lively,” she added. “There are just so many amazing artists doing amazing work, far better than mine, I think. Sometimes, I feel so humble looking at

Elin perched in Godelin Garden
photos - Jami Mills



all of these creations.”

Elin has been painting for more than 25 years and works primarily in acrylics. (“I’m just too impatient to wait for oil paint to dry!” she joked.) Among the artists she admires are the jugendstil master Alphonse Mucha, surrealist Salvador Dali, as well as sculptors Niki de St. Phaille and Antoni Gaudi. One can easily see the varied threads of these influences emerging in both her paintings and her building projects. Elin’s creative vocabulary is one of bold, bright, fanciful swirls of color and organic, round forms. Many times, Elin uses her paintings to tell a story, or to convey a certain emotion. “When I am painting, I use my intuition and

inner emotion as a guide,” she told me. “I float with the motion and colors in the painting, the waves of color and harmony coming off the canvas.”

Her paintings often have a sculptural quality to them, and one can easily see this sensibility translated into the more three-dimensional arena of her Second Life builds. Inspired by her travels throughout Europe, Elin seeks to recreate places she has visited on her many holidays, especially the Mediterranean. (“I just love the Med style,” she told me.) Working from her own personal photo-

photographs or images she finds online, she recreates villas, sparkling fountains, and sun-drenched public squares in breathtakingly exquisite detail.

“These projects make me dream of sunny days and cute little villages with small streets going up and down them,” she mused, settling back in a chaise lounge on her terrace, a dreamy smile passing across her face.

Elin’s most stunning Second Life achievements, however, are born from her imagination, rather than reality. First there is Godelin, Elin’s home. While a portion of the sim that contains her residence is private, much of Godelin is open to the community—and all are welcome to visit what Elin lovingly calls her “fairyland.” A fanciful playground filled with hidden grottos and lush gardens, visitors to the island can explore, enjoy beautiful views, relax by the waterfall, listen to the birds, or just enjoy private moments in a crystal cave. The more adventurous might take a boat ride around the island, swing like Tarzan from a rope, fly a hang-glider, or travel by foot along the



Godelin Garden
photo - Elin egoyan



To experience Elin’s world first-hand, visit her Gallery, Elin Arts (80,183,23); Godelin and



Godelin Overlook
photo - elin Egoyan



Sendora (50,160,21) or the Serendipity Mall
(78,173,23).

lighted trail.

Then, there is Sendora. Inspired by the movie *Avatar*, Elin created Sendora along with good friend Shawn Masters. A meticulously wrought recreation of the planet Pandora depicted in the film, one can immerse themselves in the experience of the Na'vi inhabitants. A glittering, magical paradise, Sendora, like Godelin, is open to all.

The harmony, emotion, and balance in Elin's work—coupled with the fact that so much of what she creates is freely available to all—all stem from her own inner nature. Elin is all at once wise, calming, and incredibly balanced. Continually looking for ways to release the creativity that flows within her, hers is a giving and loving soul.

“Why should I keep all of this to myself?” Elin concluded. “You know, in a virtual world there is so much more possible than in real life. I believe that people need to see all the things you can do in Second Life, what beauty can be created here.”



Cat Questionnaire:

RAG Randt

Cat Boccaccio: Interrogator

RAG Randt bravely answers Cat's 14 leading questions.

SL age: 1345 days

SL activity: Creating things and making friends

RL location: Boston MA

In-your-own-words-bio: Born in 1956. Was interested in Science and architecture as a kid. When I got to college I realized I wanted to train formally in art as I always enjoyed drawing. I discovered i could apply my science problem solving interests to art through illustration and never looked back. Well I looked back but I didn't touch anything.

Date: September, 2011

1. What in SL has brought you the most happiness?

Discovering love in SL and the global network of friends.

2. What has given you the most sadness?

Love in SL

3. How would you describe your home in SL?

It's my working space studio. One day, when I am SL rich, I will buy land and a house.

4. Who in SL do you admire most?

My artistic heroes atm are Claudia222 and Bryn Oh.



5. What character trait do you have in SL is furthest from your RL personality?

None.

6. Which character trait did you leave behind in RL?

My physical good looks.

7. What is your weakness when it comes to spending your Linden dollars?

Courses for making mesh and sculpties and sculpt-maker things.

8. What is your favorite place in Second Life, and why?

Tempura Japan Island has been one of the best builds ever. I never tire of the place.

9. What scares you the most in (or about) Second Life?

The amount of time I spend there!

10. What is your secret pleasure in SL?

I would tell you but I would have to de-rez you.

11. What would it take to drive you out of Second Life?

Computer failure.

12. What one word would you use to describe the art community in SL?

Cohesive.

13. What are you most proud of in SL?

My hair.

14. If you built a sim from scratch with unlimited resources, what would it be called?

Meshopotamia

RAG poses here with one of the stars of his 3D sculpted environment, "Monkey Kitchen", which encompasses both his sense of humor and his dedication to learning all sculpty secrets.



Visit RAG's studio gallery at Artropolis:

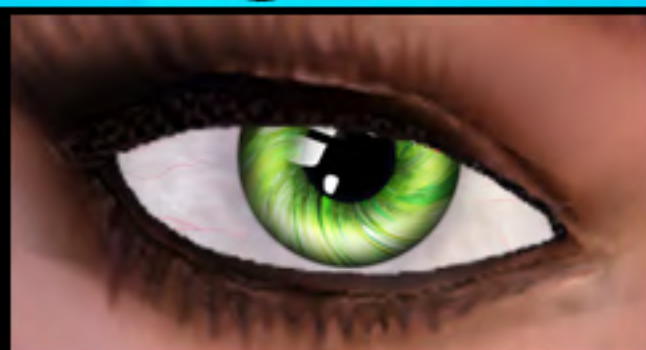
<http://slurl.com/secondlife/Artropolis/202/195/80>

and his website: www.ragmedia.com.

xolo

eye design

striking handcrafted eyes



5 styles, dozens of colors, 2 sizes each

<https://marketplace.secondlife.com/stores/57091>

<http://slurl.com/secondlife/Eduisland%202/52/250/22>



Plan B

The Price of Feudalism

Deningun Parte

Sit tight everyone, because I have to get something on my chest and it will not be pretty.

The stagnation of SL has been discussed for a long time, and by many. Even in this very issue Rodo observes that Second Life might invade real life for once. But the invasions really go the other way around, which means that unlike other social media, Second Life is not shaping the culture of the 21st century. No one seems to know why. Or is everyone not thinking clearly enough? I had a few things happen to me over the last few weeks that made me think. You can be the judge of whether my thinking is right or not clear enough, so here goes...

Episode 1, which got me going:

Out of the blue, I had a call from one of the artists exhibiting in my gallery. She had been copybotted: A large part of her inventory turned up on a platform in the sky and was spotted by a group best described as creator content vigilantes. They tracked down the perpetrator and reported him to the Lindens, but not before the thief was able to pull her hard work onto his own hard drive. She felt threatened. Of course, I would too. The thief made off with a massive portion of her gallery and its contents: some 30+ pieces of her artwork, as well as the works of her guest artists. Having this property in the hands of thieves who would turn around to sell it is a

scary proposition. Keep in mind that artists do not usually operate at a large profit, and do not stand to make a lot of money. What drives them is their own creativity and the will to express themselves. I'm all for it of course, because as a gallery owner I would be nothing without artists. And then art has huge possibilities here. Let me make that clear: Artists own the rights to their work, and both they and I work to make an honest buck off it, if we can. Now, the artist in question felt she had to protect herself, and the recommendation was to put watermarks on all works on public display. And so, the lower floor of my gallery is filled with images with ugly huge yellowish watermarks on them. I am disgusted, but I take the artist's point. This artist, accustomed to selling between 20-30 pieces monthly saw her sales drop to zero, and as a result lost her precious sim and gallery.

Episode 2, which made it all worse:

I was even still talking to the artist who left the watermarks around the lower floor of my gallery, when I got an IM from another artist friend whose work and personality I admire immensely. I am holding out hope to one day exhibit her work (stay tuned). On this day, however, my friend was shocked and furious. Why? She had found her works (with her signature conveniently cropped out) on a sex bed! The images had been taken off her Flickr account without her knowledge or permission, and she began the arduous process of figuring out when, what, and who. The vendor of the sex bed turned out to have purchased a full-permission texture pack in good faith. The vendor of said texture pack though turned out to be a rather interesting and very, very large gallery. Later on the same evening, my friend and I walked through it, taking stock: erotic images as far as our cams reached. Maybe I should not say erotic. I would use that term to describe my friend's work; they are beautiful artistic nudes. What we saw was pornography, pure and simple. Not only that, the

images were all taken from real-world sources and looked recent. Now, in most parts of the world copyright protects any work of art until 70 years after the death of the author. These images were clearly not made by people who died before 1941 and therefore were under copyright. My friend approached the gallery owner about pirating intellectual property. The responses were as interesting as they were infuriating. The first claim was that copyright protection did not apply, because the gallery was operating at a loss. You may have looked into your account statements, so try to imagine how hard it is to prove or disprove whether a gallery that is jointly owned operates at a profit or not. The next claim was that the gallery did not sell images but frames. Those frames are all very simple and identical, but the images clearly vary. Finally, the gallery owner said she could not have cropped out my friend's signature, because she did not know enough about graphics to do that. Let me be clear: Copyright exists whether you turn a profit or not, whether you claim to sell the work of art itself or use it as part of something else or not and whether you obscure the original author or not. None of this matters. What my friend was experiencing was theft.

Episode 3, in which I get mad as a hornet:

I admit to sometimes not noticing all the details of my environment, but please give me a break: I have a gallery and a magazine to keep me entertained. So, maybe I should have noticed the group messages announcing that the sim in which my gallery is located could be flooded for a few days. The sim is based on New Orleans, and so hurricanes are part of the landscape, I am told. Or are they? A sim is what its owners make it in many ways. Yes, the sim is based on New Orleans, but racial discrimination is strictly forbidden, and as a fairly dark avatar I have not experienced any: not there, and not ever in Second Life. So if we can do the impossible and seemingly overcome racial discrimination, maybe we can control the weather too?

I did due diligence and read the covenant of the sim. It said the bit about racial discrimination. It said nothing about hurricanes. And so I build my gallery, and my business partner and I set up shop blissfully unaware of the weather. Until the hurricane hit. All of a sudden, the lower floor of the gallery was under several feet of water



and the artworks there now have both watermarks and water stains, or so I imagine. This happened as another artist was setting up on the upper floor, and she called it the silliest prank she ever saw. One of the leading photographers of Second Life used rather more colorful language. Let me be clear again: I work to build a reputation for my gallery, to attract high-quality art, and to make my corner of Second Life a place where creativity thrives. Floods do not help. And this flood was not an act of god: It was entirely manmade. Saying the flood was announced and I should maybe have read the group notices does not make that any better. I got lucky: The artist who was setting up was a dear friend with a sense of humor.

was setting up was a dear friend with a sense of humor. Later that night, a spontaneous heavily armed mob formed, dancing in knee deep water on the lower floor, between burning buildings. But this is not the reputation I want. While all this happened, I was quite vocal in the group chat about what I thought of the flood, and I left the sim owner in no doubt about my opinions either. Having my say in group chat was termed inappropriate, and anyway, would I want to go without the free publicity? Hell yeah!

So, what does all this have to do with the stagnation of Second Life? We, the residents, build this virtual world; we make it what it is. To be culturally vibrant and to impose our own stamp on real life culture, we need some basic protections. Like that we actually own our intellectual property and that the property rights are enforced. Like making contracts that are actually worth something. If we don't have that, why spend time and effort creating things? What kind of image do we project as a whole if we accept living in a place that is run by a mixture of a feudal system and mob rule? Where possession is 100% of the law? All three of the episodes above would have legal consequences in RL. Theft of actual and intellectual property is illegal, remember? In real life they do things about that. And running a raging river through someone's property is at least grounds for a civil lawsuit, where some hefty damages would likely be awarded. As it is, the episodes forced one artist to deface her own work, left another feeling set back and violated and me coldly furious. None of us has any real recourse. My artist friends can stop putting their work at risk. I can vote with my feet, pack up the gallery, and move to a sim that does not flood. There may even be some bitter realism in that: If you want to have realistic floods in a simulation of New Orleans, then they have realistic consequences, like businesses leaving. But my leaving would not solve much - I would very likely run into the

next set of problems wherever I go next. And so I may as well stand my ground and insist on getting my Lindens' worth: a dry parcel. But how will Second Life ever live up to its full potential, if the conditions we live in are somewhere between feudalism and anarchy?

Then again, you may have noticed I am getting away with something too. I am involved in both a gallery and an art magazine, a clear conflict of interest. In real life there would be one or maybe two professional organizations taking a dim view of what I do, but in Second Life nobody much cares. For now I am glad not having to choose. But those of us who create content, those who want to make Second Life a better and more attractive place will have to think long and hard. We still live on a digital frontier, the wild west of the 21st century perhaps. So, how do we turn this into a vibrant global metropolis?



body



An exhibit of SL photography by C
DNA Art and Music Fusion <http://slurl.com/>

image



Cat Boccaccio | September, 2011

[/secondlife/Captive%20Oasis/192/211/59](#)

Art *in the* SMOTEL

By Rodolpho Teardrop

1 During a recent visit to the hospital, the nurse and I idly chatted about this and that.

"I really wish we could do something a little nice to these rooms," she sighed. "You know, get some art on the walls or something? I called the local art college and they said they'd be happy to let their students hang some pictures. Nothing...you know...offensive. Just...art."

I cringed.

2 You're going to hate me. I just know you will. At least I hope you will.

I'm one of those snobs for whom Art should always have a capital A. Otherwise, it's just a pretty picture. There's nothing wrong with pretty pictures. They look pretty. They make the inside of a hospital room look pretty. One of the few posters my daughter put up in her room as a girl featured a mama swan leading five or six baby swans on a jaunt through a pond. And at the end of the line was a baby duck! Adorable! As Walter in the *The Big Lebowski* said, "It really brought the room together."

You couldn't really call it Art, though.

3 I have two reasons for writing this.

4 “Wow!,” I’ve said to several SL photographers, “That kind of looks like Cindy Sherman. Was that on purpose?”

“Who?” they invariably answer.

Cindy Sherman is one of the most important photographers working today. Using herself as a model, she sets up scenarios full of drama, movement and metaphor that leave me dizzy. I can lose myself in a Cindy Sherman photograph for hours, not only following the threads of the story she tells in a simple 2D photograph, but wondering how she manages to tell such a complex story in a 2D photograph.

Consider her *Untitled Film Still 21*:

The name of the series, *Untitled Film Stills*, itself sets up the expectation for some sort of homage. As a viewer, you walk into it asking questions. Which films, what actress, what director? The young woman in the photo, freshly arrived and anxious, finds herself already swallowed up by the city. The only real open space, just over her head, looks like an escape hatch. Moving to the right or the left closes that hatch and she’s trapped. Her deer-in-the-headlights look keeps her rooted to the spot.

How many pieces of SL art have you seen (or created) have this much thought or drama put into them?

5 Don’t miss my point on this. My point is not to call SL art lame compared to RL art. I’ll do that later. My point is that many SL artists have no grounding in...well...the art they create in-world.

One of the working titles of this article was “Who The Fuck Is Mondrian?”. Outside of the needless profanity (of which I’m quite fucking fond of, thank you very much), it didn’t quite fit the



overall scope. But the title works. Far too many SL artists don't know or care about their RL forefathers. That's not to endorse some line about SL needs to mirror RL. I'll talk more about that later. But, sadly, the axiom is true—you've got to know what the rules are before you can break them. And far too many SL artists don't know the rules. Not only that, they cut themselves off from critical sources of inspiration by not visiting the temples of their forefathers.

I'm going to put this plainly – if you don't have an RL hero in the medium of your choice, why are you bothering?

Why does some Picasso look like Kandinsky? Because they hung out together. They influenced each other. Did Picasso steal from Kandinsky? The answer is another axiom: Hacks borrow. Genius steals.

6 I said I was a snob and so I am. I understand completely the need for pretty pictures on hospital walls. And they're important. They have the capacity to act, for lack of a better phrase, as a gateway drug. But if we're going to talk about Art, the pretty pictures have no place in the discussion.

Let me tell you how I look at pictures in the galleries I visit. I scan very, very quickly. If something jumps out at me, I'll linger on it. If I linger longer I'll spend a little more time on the show. If not, there's really no point. How many variations of ballerinas do you need to look at to know that they're ballerinas? And if there's a point to multiple versions of ballerinas, the point needs to be made quickly and bluntly and that point should not be "ballerinas are flexible and gorgeous".

7 In SL, literally anything is possible. So why does 95% of the in-world art try so hard to mirror RL Art? Where are the major innovations and totally new genres that have never been seen before? Where are the boundary pushers?

Pavl Duke would call himself a "builder" but he's far more than that. As we all know, you can project video onto a white surface. Wow! That means you can watch YouTube videos in your SL home! Um. Sure.

But. You can also build and script an airplane, color it white and project a video on it, thereby creating a flying video airplane. Or project video onto any surface



you choose to create. He took this and built a video hall that, the first time I walked into, I literally had a mushroom flashback.

I'm not a graphic artist so I'm a little stuck determining how far SL can be pushed or where it can be pushed. I do know, however, that with the unlimited possibilities of SL, the potential is there to establish SL itself as a major artistic medium. And, as far as I can tell, that potential is squandered.

Perhaps somewhere someone currently fulfills that potential. And I hope they end up on the cover of next month's magazine and have their PR machine honed to the point where SL invades RL for a change.

8 Should my editor read this far before digitally ripping this up and throwing it away, she'll most likely have this comment. "What's with the numbering and does #3 really need to only be one line? Let's roll that into something else or just cut it." I made that choice, though, to make fun of myself and of the many "think pieces" I've read that follow this kind of numbered format.

It's taking the genre, pulling it apart, looking at it and putting it back together to tease out or exploit its conventions. Which is, in my opinion, what Art does. The reader (or viewer or consumer or whatever title you choose) has the choice of saying "oh, how clever!" or "oh, how pretentious!" and that's their opinion. I made a conscious choice about how to present myself. In a certain way, I don't really care how it's perceived.

In the end, that's what "think piece" mean - one person spouting off their vision of the world. Maybe it's on target and maybe it's not. In the interest of balance, though, let me add a post-script of sorts.

Sometimes the talented are simply talented. It's not like Vermeer's pre-school teacher focused on showing her students a lot of art in the classroom. He had a vision and followed it. To look at it on a grander scale, it would have been impossible for the first caveman who drew an elk to have any precedent for said elk. It was an act of spontaneous creation. But it also set a precedent.

A friend did a series of fairy photos. They were lovely. And dull. She asked what I thought she needed to do. I gave her the following challenge: "Take those fairies and drain every ounce of magic and beauty out of them until it's almost oppressive."

"What the hell does that even MEAN?," she asked.

I wouldn't tell her. Instead, I set it up as a commission. What she came up with turned out to be pretty close to what I had in mind. She pushed herself beyond her comfort zone and found a new avenue to explore.

Personally, I dropped out of college. I don't put that much stock in a pre-manufactured education. But I do believe in education, especially (obviously) self-education. And I have no problem stating proudly and snobbishly that if you consider yourself an Artist then you must be able to speak intelligently and coherently about your Art.

If you're just making pretty pictures to hang in the SL Motel for decoration, God bless you. We need that, too. But don't call yourself an Artist for simply selling product.

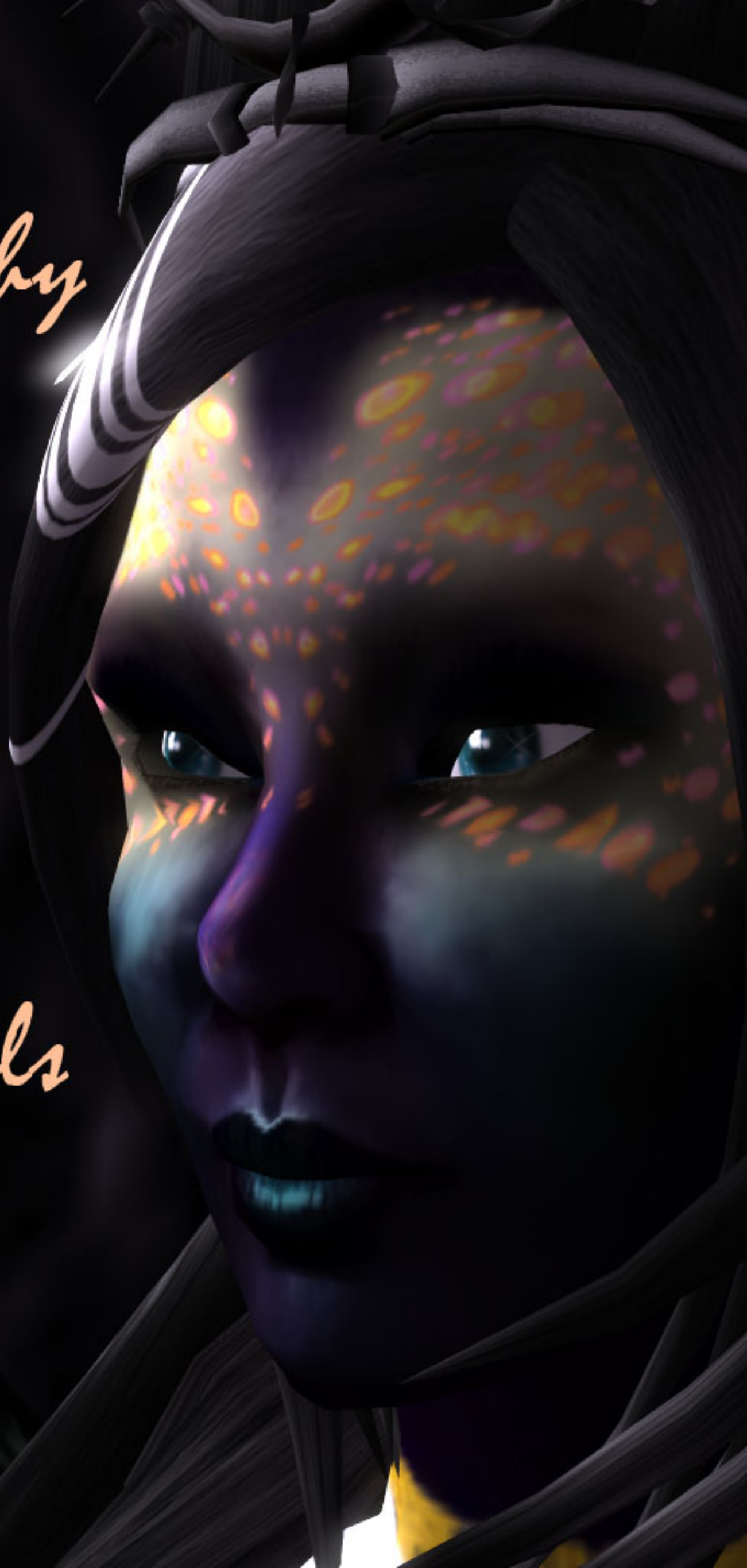
rez contributor Rodolpho Teardrop is a writer, comic and SL DJ.

Listen to Radio Rodo in iTunes: <http://rodo.serverroom.us:6262/listen.pls>

More about Cindy Sherman: <http://www.cindysherman.com/>

Intrepid Photography

*Contact:
Jami Mills*





The Girl Opines

Serial Partnering: What Should One Expect for Ten Lindens?

Jullianna Juliesse:!!!!!!

Partnered today, gone tomorrow...

Time and again, I've heard the horror stories. With the click of one's mouse and a pixel promise to love, honor, and obey, so many here make the bold leap into partnering—sometimes only after a matter of days or several weeks. Invariably, such unions rarely last more than a month: They crash and burn across the filaments of the virtual sky, and both parties go on to repeat the process, ad infinitum. While I cannot profess to have any personal experience in this arena, I shall not allow this minor setback to stop me from weighing in with my two cents on the topic. Heck, lack of knowledge on a given topic has never stopped me from ranting once I get going.

Recently, an acquaintance shared with me her partnering woes. She met a fellow who seemed perfectly nice and after a couple of weeks, they tied the virtual knot. Two weeks later, the gentleman began having second thoughts about the relationship, and soon after they went their separate ways. Turns out he had been partnered before he knew my friend, and quickly went on to find another lady friend after he and my friend separated. To complicate

matters further, he keeps all the partners— past and present— on his friends list. Geez, its like eighth grade all over again—except played out at a fast-forward speed and all hyped up on steroids. And oftentimes, I've seen the let-down worse than crashing out after a week long bender.

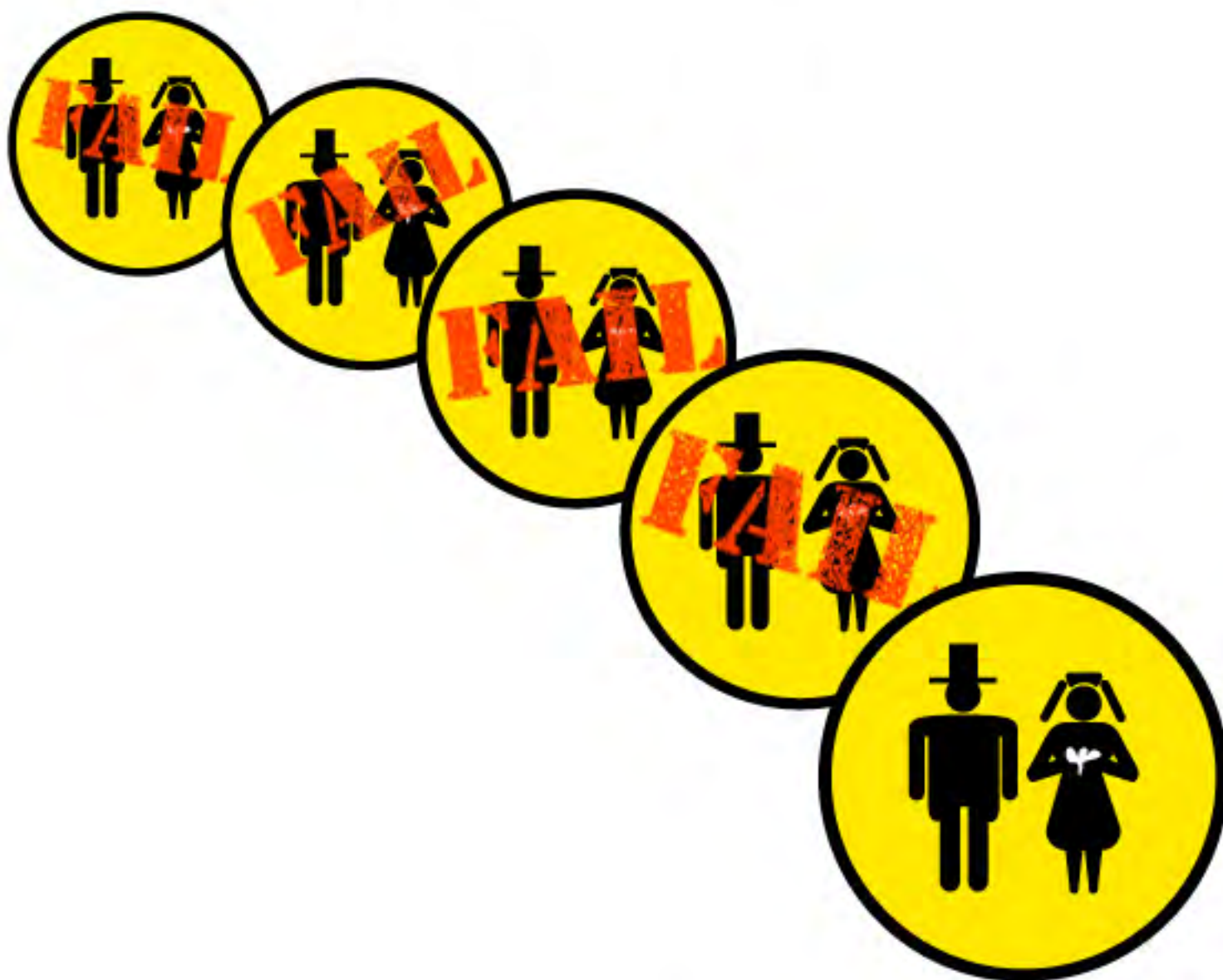
Perhaps it's the nature of Second Life itself. We really aren't afforded with the chance to get to know a person well, but we think we do. We meet someone, get to know a little about them, hope that what we are told is at least 80% truth, and then fill in the virtual gaps with our own hopes, dreams, expectations, and desire to create what in our estimation is the ideal mate. So things move fast, really fast. And it all seems real, really real. More horror stories inevitably unfold: One (or both) partner is married in RL, a handsome 26 year old Adonis is really a balding, paunchy middle-aged man from Topeka, or (worse) not even a man at all.

In addition to the warp-speed nature of Second Life in general, perhaps we should look at the basic underpinnings of partnering. First, the economics: Creating a union only costs each partner a mere 10 lindens. What's that? Like 4 cents? Moreover, I find it mildly entertaining that it's more expensive, relatively speaking, to get out of the deal than it was to get into it in the first place. A virtual "divorce" actually costs more: 25 lindens for the disgruntled party. Last week, I shelled out 1,900 Lindens for a really good skin. Shouldn't one expect to pay as much, or even more, for one's soul mate?

The economics of partnering reflect the basic principles of Second Life unions, as envisioned by the holy Lindens themselves. And boy oh boy, is there a disparity between many folks' expectations and the Lindens' vision. Boy and girl (or girl and girl or boy and boy) meet, and many times, enter into such arrangements with far greater

expectations, but the Lindens only define partnering as “a vanity display for social purposes only” that “does not alter in-world permissions, group abilities, support benefits, and so forth.” If one has a Basic account and partners with someone who has a Concierge account, it does not grant them their “spouse’s” social and economic status. So much for social climbing! Moreover, The Lindens “will not divulge private details of a partner’s account, nor does being partnered entitle a sharing of accounts.” What’s up with that? So much for sharing a closet and having a joint checking account!

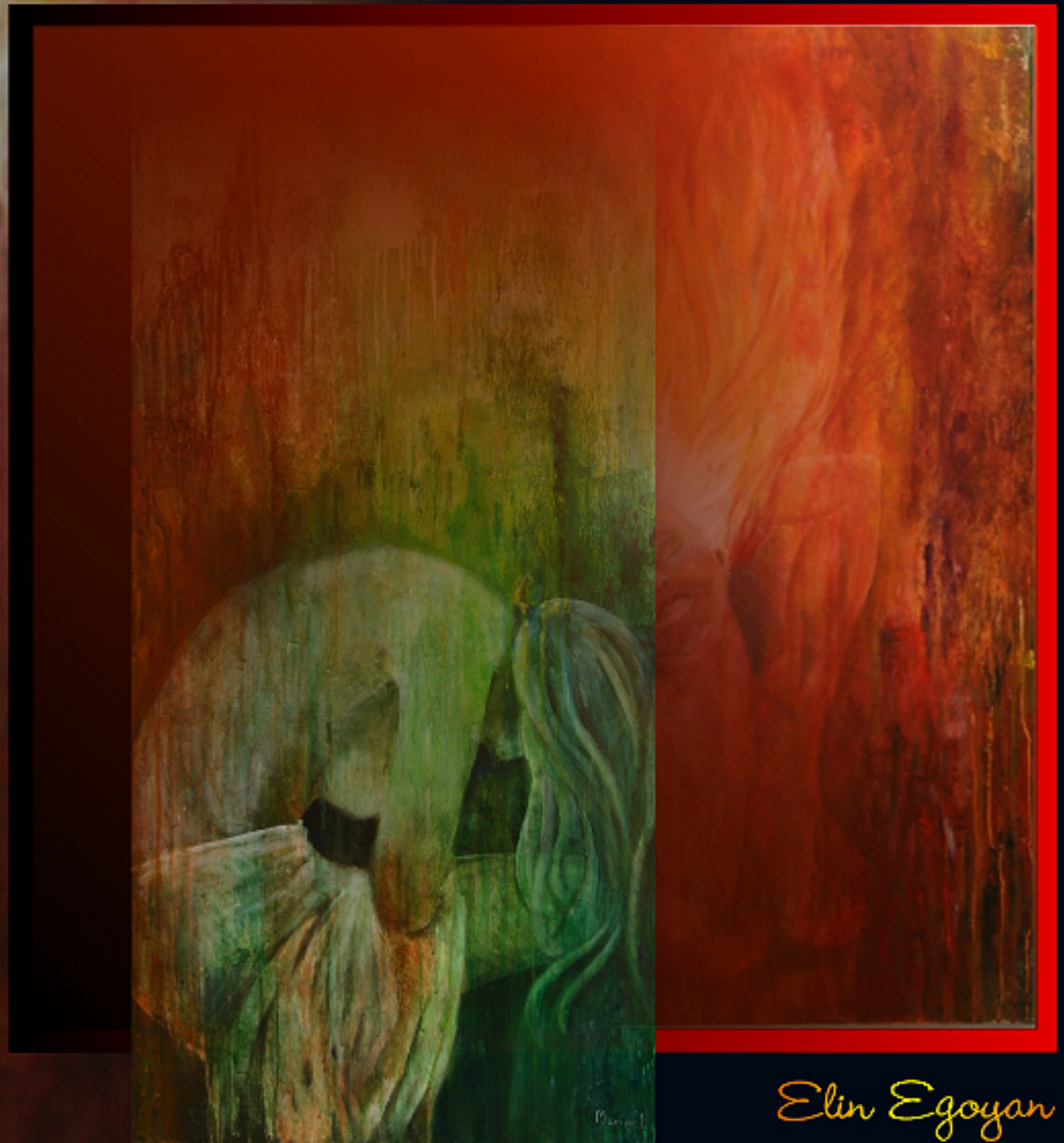
It’s not to say that, on rare occasion, the stars align and things have the happy Hollywood ending. But more often than not, they don’t. As for me...well, I’ll save my ten lindens and go to the Dollarbie. The perfect party dress may be just a click away.



elin arts

Real life paintings

<http://slurl.com/secondlife/Serendipity%20Mall/78/175/23>



Elin Egoyan

Real Life Fantasies Come True in Second Life: a Woman's Self-Image



by Carey DeCuir

Of course, we can all look beautiful and sexy in Second Life. Adjust a few sliders and you have a gorgeous face and body. It is easy to change your makeup, hairstyle or wardrobe with only a click of a mouse. We are also free to develop any kind of personality for our avatars, even to the point of creating multiple personalities for different role play situations or alts.

Most of us develop very strong and personal relationships with the avatars we create as we share adventures with our digital alter egos. We experience powerful emotions based on “our” activities and the relationships “we” develop. To a very powerful extent, we become our avatars as they become us.

This begs the question of how our experience in Second Life affects our real world self-image. I discussed these issues with a number of number of women in Second Life and want to share some of their thoughts. As it turns out, a large number of women in Second Life are married in real life, often stay-at-home moms who enjoy, if not crave, the many types of stimulation Second Life has to offer. It was commonly suggested that the variety of experiences and emotions elicited here supplement their real life in very important ways.

For example, I spoke with several women who have developed very successful business models in Second Life. In each case, their work in Second Life fulfills the real life fantasy of owning and running a business, and one they can do from home. One woman, an artist, explained that creating visually beautiful skins is both challenging and, in Second Life, a very lucrative endeavor capable of producing significant amounts of real dollars. Designing high-end hair and

developing excellent marketing skills has also made a several women famous on our world while providing significant income. A good friend of mine has a fantastically successful greeting card company in Second Life, bringing in hundreds of US dollars a month.

I spoke with a number of women who work as secretaries or, in one case a travel agent, in the real world and whose fantasies have always been involved with the fashion industry. These women are now at the top of the fashion world in Second Life. They are designers, marketing experts, owners of large fashion houses or the creator of one of the most popular fashion magazines in Second Life. All of them expressed how fulfilling it is to supplement their real life with the skills necessary to become successful in the fashion industry here. But success may not be limited to Second Life: My friend who owns the fashion magazine has recently started publishing her magazine in the real world as well as Second Life and has received international recognition for her magazine.



Of course, my discussion would be wholly lacking without at least touching on the more personal side of Second Life involving one's love life. Contrary to popular fairy tales, not all real-life marriages or relationships are perfect. I have spoken with so many people who search for, and find, that certain something that has gone missing in their real world relationships right here in Second Life.

For most of us, what we experience is the fun of flirting again, feeling young, sexy and very much appreciated by that attractive looking man standing over there? What a wonderful release to find a man willing to spend hours chatting with you, intently interested in every part of your life, just like your husband used to do. It can become

addicting for the intensity and emotional high one gets from that initial love. And who hasn't brought that high back into your real life, just knowing that somebody has very strong feelings for you and can't wait to see you again.



Many women develop serious relationships in Second Life, creating partnerships that can last for many years. These are not meant to replace one's real life marriage, but oh boy can they fill in the gaps created by the stresses of real life like careers, mortgages, kids, hockey games, health, age...etc. Several women have told me that they have become so much more content in their lives now that they have an additional outlet for their emotions, finding relationships in Second Life that “fill-in” for things missing in their real world. I have also met a number of women who

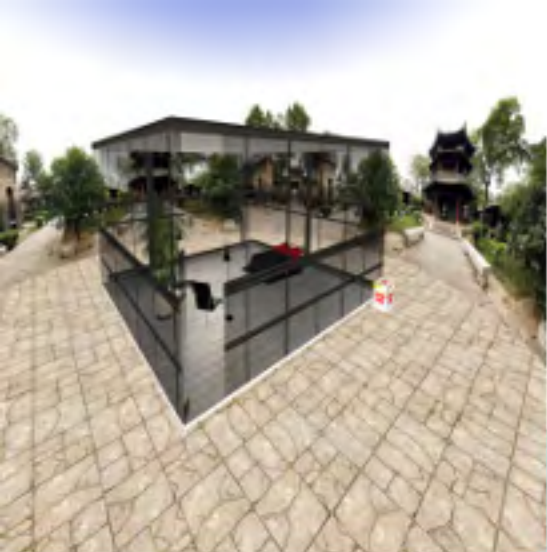
have traded their Second Life lovers for the ones they had in real life. I guess that would be the ultimate cross-over between the two worlds. Overall, the sentiment for many women seemed to be that they could never give up the emotional support/highs in Second Life and remain sane in their real life as they are currently living it.

And of course, there is the acting out of a woman's sexual fantasies. This is a huge topic that I will not get into here. Suffice to say that so many of us have fantasies that, for various reasons, can not be acted upon in the real world. In Second Life, playing out these fantasies can be so incredibly self-revealing. Allowing us to explore parts of us we can not touch in real life and experience feelings about things we so often can not even talk about. There is a freedom here, if you wish to use it, to safely explore some very deep aspects of who you as a total human. Almost every woman I spoke to told me stories of how much they had learned about themselves by touching upon and exploring some of these deeper inner parts.

So, in an interesting way, fulfilling our fantasies in Second Life can be very self-illuminating in terms of exploring who we are. It has the potential to develop new skills we can take back

to the real world and Second Life provides outlets for supplementing what we don't have in the real world. Who would have thought that a game would actually be a mirror that allows us to peer through our culture and inhibitions to see the naked truths about ourselves?





***Bringing
affordable
housing to SL***



<http://maps.secondlife.com/secondlife/Owasco/148/35/652>

***All skybox's and condo's only 30L/w.
All skyhome's only 225L/w.
Skyhome move in specials only 100L for
the first week!***

*Willing to work with you on the price / prim you may need. Can help make the best
budget for you. Don't hesitate to contact me anytime.
StaceyRome Resident or Stacey.Rome@yahoo.com*

Missing that Kryptonite

By Grail Arnica

Last call at the joint and she's
Laughing at the drummer who's too
Toasted to say Zildjian
Smiling and cursing as he zips his
Shirttail into the snare case
Looking from under his eyelashes
To say hey girl, where's that blunt you
Said we'd toke? And she doesn't mind
That he's not the bass player
Anybody on the back line would do
tonight

At the break that faithless boy with
the fretless
Snaked a sideways cut with fatal black
eyes
At the good girl wiggling on the slab
floor
And knew irrefutably that she was the
kind
Of hopeful that his powers of hammer
on and walk down
Could fool into giving him twenty
minutes
In the back of the econoline to prove
Once more he and all black-eyed
backline boys
Kings of jazz and dazzling
To the starstruck honey in the middle
of a
Wistful cross-eyed blowjob



Oh yes it's a power, that says in
her Love-starved mind
Girl we'll have such fun and you will
Fill my music and everyone will
know that
The slipped third in the slow-stroke
Of the encore belongs to you
And every back road horizon from
here



To the next show will have your sad
Blue eyes showing through the live
oak
And black cypress as we move on
Down our gypsy smoke ring destiny
Or maybe I'll be in the back seat with
My eyes closed and if my hand is
In my waistband it's because I'm
Thinking of your little hand
As it comforted me in my wild
Bluesman's lonely cigarette break—

Well, he did at least say goodnight,
Called her Jane instead of Joan
As he followed the other blonde out the
door
And the drummer said hey babe Jake
said
You like to party and it was true right
Up until he held her head between his
Hands and she couldn't breathe and
Ran away, wiping her mouth with the
Back of her sleeve, too angry and lost
To cry. And yeah, she thinks, driving
home
In the dark, used and alone, I'm not just
Stupid, I'm stupid like a super power,
And I wish I could stop putting on the
cape
And flying headlong into those delicious
Black-eyed brick wall backline boys,
Living on lies and hope, but to stop this
Kind of headlong free fall, faster than
Suspended disbelief and cheap wine,
You need shit that glows and I'm
missing that Kryptonite...

*Author's note: As a wife, girlfriend, and
friend of many musicians, this is for all
those sad-eyed girls at the end of the gig.*

©2010 Grail Arnica. All rights reserved.

Editor in Chief

Deningun Parte

Art Director

Anton LaSalle

Marketing Director

Jullianna Juliesse

Production Manager

Friday Blaisdale

Distribution Manager

Stacey Rome

Blog and Social Media

Jullianna Juliesse

Writers

Rodolpho Teardrop

Julliana Juliesse

Cat Boccaccio

Carey DeCuir

Linsey Carter

Victoria Lenoirre

Buttercup Thursday

Editors

Cat Boccaccio

Jullianna Juliesse

Deningun Parte

Copy Editors

Jami Mills

Friday Blaisdale

Jullianna Juliesse

Photographers

Jami Mills

Judith Lefevre

Cat Boccaccio

Graphics Editors

Anton LaSalle

Cat Boccaccio

Lannorra Sion